

THE

Miscellany

GIPSY BARON

(DER ZIGEUNER BARON.)
OPERA

BY

JOHANN STRAUSS,

SWEETHEART WALTZES, by STRAUSS, 75 Cts.
SCHATZ WALZER.

SWEETHEART WALTZES, abridged, 50 Cts.
SCHATZ WALZER.

Saint Louis: BALMER & WEBER, Publishers.

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Grandes Vues

Morceau Descriptive.

COMPOSED BY
J. B. WYMAN.

Published in regular sheet music form.—Price 50 Cts.
 A moonlight drive through the Pines!

Allegro.

Musical notation for the first system of the piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.

Brillante. The winds con-

Musical notation for the second system, continuing the piece with more complex figures and pedal markings.

time to sound sweet music as they progress.

Musical notation for the third system, concluding the piece with a final cadence and pedal markings.

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Musical notation for the first system of the second piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.

He explains the beauties of nature.

Melodia con tenerezza.

Musical notation for the second system of the piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.

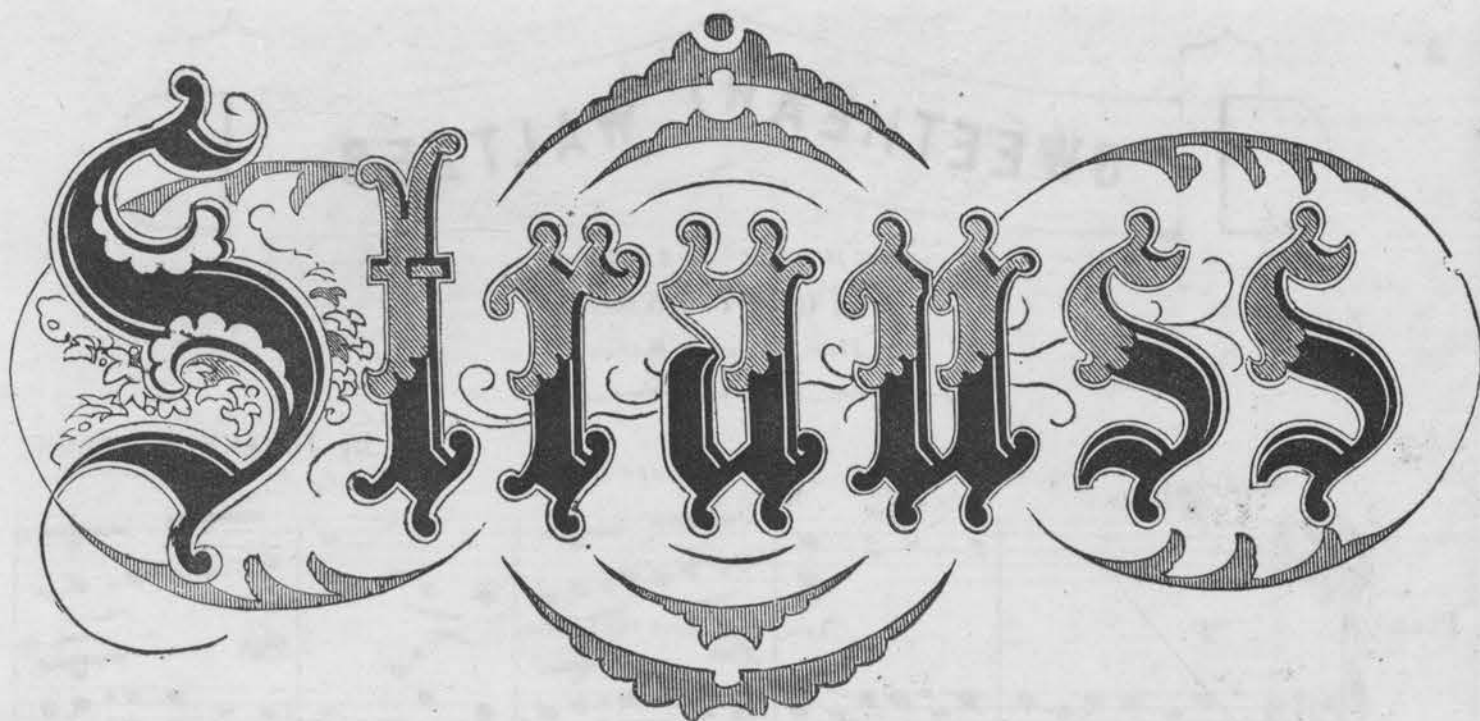
Musical notation for the third system of the piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.

The binding tie, not in a hurry to get home!

Andante.

Musical notation for the fourth system of the piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.

Musical notation for the fifth system of the piece, featuring a treble and bass staff with various notes and rests. Pedal markings are present.



| | | | | | |
|----------|---|----|----------|--|----|
| Op. — | <i>La Belle Helene</i> , Waltzes... | 60 | Op. 270. | <i>Morning Journal</i> , Waltzes..... | 75 |
| Op. — | <i>Dinorah</i> , Waltzes..... | 50 | Op. 346. | <i>Thousand and one night</i> , Waltzes..... | 75 |
| Op. — | <i>Girofle—Girofla</i> , Waltzes..... | 75 | Op. — | <i>A new World</i> , Eine neue Welt, Galop..... | 35 |
| Op. — | <i>Orphee aux Enfers</i> , Quadrille..... | 50 | Op. 333. | <i>Wine, Wife and Song</i> , Waltzes... | 75 |
| Op. 46. | <i>Clear the Track</i> , Bahn Frei, Galop..... | 30 | Op. 68. | <i>Academic Citizen</i> , Waltzes..... | 75 |
| Op. 80. | <i>Honor the Woman</i> , Ehret die Frauen, Waltzes | 75 | Op. 249. | <i>Wiener Fresken</i> , Waltzes..... | 75 |
| Op. 130. | <i>Better Times</i> , Bessere Zeiten, Waltzes..... | 75 | Op. 322. | <i>Town and Country</i> , Stadt und Land, P. Maz. | 35 |
| Op. 242. | <i>Marriage Festival</i> , Waltzes..... | 75 | Op. 361. | <i>Sweet Home</i> , Bei uns z'Haus, Waltzes..... | 75 |
| Op. 74. | <i>Fusionen</i> , Waltzes., | 75 | Op. 75. | <i>High Life</i> , Fesche Geister, Waltzes..... | 75 |
| Op. 65. | <i>German Hearts</i> , Deutsche Herzen, Waltzes.. | 75 | Op. 325. | <i>Sounds from the Vienna Woods</i> , Geschichten aus dem Wiener Wald, Waltzes | 75 |
| Op. 239. | <i>Voices from Vienna</i> , Wiener Stimmen, Waltz | 75 | Op. — | <i>Love and Pleasure</i> , Waltzes..... | 75 |
| Op. — | <i>Always Cheerful</i> , Waltzes..... | 75 | Op. 364. | <i>Where the Citrons bloom</i> , Wo die Citronen bluehen, Waltzes..... | 75 |
| Op. 204. | <i>One Heart, one Soul</i> , Ein Herz, ein Sinn, P. Maz | 30 | Op. 90. | <i>Manuscripte</i> , Waltzes..... | 75 |
| Op. 116. | <i>Die Abonnenten</i> , Waltzes..... | 75 | Op. 204. | <i>Libelle</i> , Polka Mazurka..... | 35 |
| Op. 316. | <i>Artist's Life</i> , Waltzes..... | 75 | Op. 79. | <i>Doctrinen</i> , Waltzes..... | 75 |
| Op. 367. | <i>You and You</i> , Du und Du, Waltzes..... | 75 | Op. 87. | <i>Myrthen-Straeusschen</i> , Waltzes..... | 75 |
| Op. 193. | <i>For Ever</i> , Galop..... | 30 | Op. 275. | <i>Nilfluthen</i> , Waltzes..... | 75 |
| Op. 340. | <i>Life let us cherish</i> , Waltzes. | 75 | Op. 126. | <i>Life in the Courts</i> , Aus dem Rechtsleben, Waltz | 75 |
| Op. 314. | <i>On the beautiful blue Danube</i> , Waltzes... 75 | | Op. 444. | <i>Centennial Waltzes</i> , | 75 |
| Op. 314. | <i>On the beautiful blue Danube</i> , " abridged | 50 | Op. 370. | <i>Cagliostro-Waltzes</i> , | 75 |
| Op. — | <i>Pizzicato</i> , Polka..... | 35 | Op. 342. | <i>New Vienna</i> (Neu-Wien) Waltzes, | 75 |
| Op. 232. | <i>Autumn Roses Waltzes</i> , complete..... | 75 | Op. 234. | <i>Acceleration</i> , Accelerationen, Waltzes..... | 75 |
| Op. 232. | <i>Autumn Roses Waltzes</i> , abridged..... | 40 | Op. 270. | <i>Carnavals- { MESSENGER } { BOTSCHAFTER }</i> Waltzes..... | 75 |
| Op. 164. | <i>Village Swallows</i> , Dorfschwalben, Waltzes . | 75 | Op. 375. | <i>Beautiful May</i> , O Schoener Mai, Waltzes... 75 | |
| Op. 124. | <i>Jolly Fellows</i> , Flotte Bursche, Waltzes | 75 | Op. — | <i>Just Jolly</i> , Kreuzfidel | 35 |
| Op. 185. | <i>Sophie</i> , Sophien, Waltzes | 75 | Op. — | <i>Laura</i> , Waltz, (From Beggar Student)..... | 75 |
| Op. — | <i>Hektograph</i> , Polka | 30 | Op. — | <i>Laura</i> , Waltz, (Abridged.) (From Beggar Student).. | 50 |
| Op. — | <i>Happy Family</i> , Waltz..... | 35 | | | |
| Op. — | <i>Gipsy Baron</i> , Sweet Heart, (Schatz) Waltzes, 75 | | | | |
| Op. — | <i>Gipsy Baron</i> , Sweet Heart, abridged | 50 | | | |

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SCHATZ WALZER.
from "GIPSY BARON."
(*Der Zigeuner Baron.*)

Moderato.

Das Zigeuner Lied.

Piano.

P

You can trust the Gipsies.

Led.

Lead

Ped.

Lead.

Lead.

Led.

Leo.

Ped.

* Ped.

f

rit.

Tempo di Valse.

a tempo.

pp

SWEETHEART WALTZES.

SCHATZ WALZER.

3

from "GIPSY BARON."

JOHANN STRAUSS.

WALTZ. So much hap-pi-ness, there is near and far.
So voll Fröh-lich-keit, giebt es weit und breit!

1. *p*

rit.

a tempo.

rit.

a tempo.

rit.

a tempo.

f

rit.

p

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic accompaniment. Dynamics include *p* (piano) and *a tempo*.

Second system of music. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamics include *rit.* (ritardando) and *a tempo*.

Third system of music. Treble and bass staves. Treble staff has a melodic line with a repeat sign and first/second endings. Bass staff has a harmonic accompaniment. Dynamics include *p* (piano).

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with a repeat sign and first/second endings. Bass staff has a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano). Lyrics: "Oh see it shines, it glis - tens. Ha, seht es winkt, es blinkt."

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with a repeat sign and first/second endings. Bass staff has a harmonic accompaniment. Dynamics include *f* (forte).

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with a repeat sign and first/second endings. Bass staff has a harmonic accompaniment. Dynamics include *f* (forte).

Nun will ich des Le - bens mich freu - en.
Now will I en - joy life's pleas - ures.

5

First system of piano accompaniment. Treble and bass staves in G major. Treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. Bass staff begins with a whole rest, followed by a half note G2, and then a half note A2. Dynamics include *p* (piano) in the first measure.

Second system of piano accompaniment. Treble staff continues with a half note B4, followed by a half note A4, and then a half note G4. Bass staff continues with a half note A2, followed by a half note G2, and then a half note F#2. Dynamics include *f* (forte) in the first measure, *p* (piano) in the second measure, and *pp* (pianissimo) in the third measure.

Third system of piano accompaniment. Treble staff continues with a half note F#4, followed by a half note E4, and then a half note D4. Bass staff continues with a half note E2, followed by a half note D2, and then a half note C#2. Dynamics include *pp* (pianissimo) in the first measure and *cres:* (crescendo) in the third measure.

Fourth system of piano accompaniment. Treble staff continues with a half note C#4, followed by a half note B3, and then a half note A3. Bass staff continues with a half note B1, followed by a half note A1, and then a half note G1. Dynamics include *dim.* (diminuendo) in the first measure and *f* (forte) in the second measure.

Fifth system of piano accompaniment. Treble staff continues with a half note G3, followed by a half note F#3, and then a half note E3. Bass staff continues with a half note F#1, followed by a half note E1, and then a half note D#1. Dynamics include *p* (piano) in the first measure.

Sixth system of piano accompaniment. Treble staff continues with a half note D#3, followed by a half note C#3, and then a half note B2. Bass staff continues with a half note C#1, followed by a half note B1, and then a half note A1. Dynamics include *cres:* (crescendo) in the first measure and *f* (forte) in the second measure.

Nur käusch und rein.
Be virtuous and pure.

3. *f* *p* *p*

1. 2. *f*

Ja das Alles auf Ehr.

f All up - on my hon - or.

1.

2. *p* *sfz* *fz*

4. *f* *mf rit.* *mf*

Doch mehr als Gold und 7

But more than gold or

Geld mon - ey.

a tempo. *f* *p*

rit. *mf* *mf*

a tempo. *Ped.* *

Das war kein recht-er Schiffer-knecht.
He would not make a Sail-or boy.

CODA.

p

f

Ped. *dim.* *

p

4630-8

Ped.

tremolo.

Balmer & Weber's

ELITE SOCIETY

DANCES.

| | | | | | |
|--|---|----|---|---|----|
| Drumheller, Chas. <i>No You Don't Galop.</i> | - | 50 | Robyn, H. <i>Belles of Missouri Quadrille.</i> | - | 40 |
| Konrad, C. C. <i>Heel and Toe Polka (Boccaccio).</i> | - | 35 | Schuchman, R. <i>Opera Bouffe Lancers.</i> | - | 50 |
| Mahler, A. <i>New Waltz-Lancers.</i> | - | 60 | Schuman, A. <i>Five o'clock Quadrille (with figures).</i> | - | 40 |
| Mahler, A. <i>Society Menuet (with figures).</i> | - | 40 | Symonds, K. <i>Original Raguet.</i> | - | 35 |
| Mahler, A. <i>Newport Dance.</i> | - | 35 | Stueck, J. <i>The Glide Dance.</i> | - | 35 |
| Mahler, A. <i>St. Louis Dip.</i> | - | 35 | Williams, I. M. <i>Elite Harvard.</i> | - | 35 |
| Mahler, J. A. <i>Highland Fling (Character Dance).</i> | - | 35 | Werner, H. <i>Danish Dance.</i> | - | 30 |
| Mahler, J. A. <i>Spanish Bolero (Character Dance).</i> | - | 30 | Werner, H. <i>Pinafore Lancers.</i> | - | 35 |
| Meyer, T. <i>Neilsson's Menuet.</i> | - | 30 | Wollenhauer, P. <i>Original Lancers.</i> | - | 50 |
| Mueller, Julius. <i>Another Raguet.</i> | - | 40 | Xaupi, E. J. <i>Esmeralda Dance.</i> | - | 35 |
| Mueller, Julius. <i>One More Raguet. Opus. 203.</i> | - | 40 | Xaupi, E. J. <i>Polka Quadrille.</i> | - | 35 |
| Postlewaite, J. W. <i>Home Circle Lancers.</i> | - | 40 | Xaupi, E. J. <i>Savotte.</i> | - | 35 |
| Richter, J. <i>Merry Bells Lancers.</i> | - | 60 | Xaupi, E. J. <i>Polish Dance.</i> | - | 35 |

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CELESTIAL MARCH.

Arranged by CHAS. RILES LANGRISH.
(Price in sheet form with illustrated title, 50 cts.)

Arranged by

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (p) dynamic marking. It features a series of chords and melodic lines. A mezzo-forte (mf) dynamic marking appears in the middle of the system. The system concludes with a 'Fine.' marking above the final notes.

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The second system of the musical score continues from the first. It also consists of two staves (treble and bass clef). The key signature remains one flat. This system includes a 'TRIO.' marking above the first staff. The music is characterized by dense chordal textures. Pedal point markings ('Ped.') are indicated at several points, often accompanied by an asterisk (*). The system ends with a 'D. C. al Fine.' marking.

D. C. al Fine.

OLD OAKEN BUCKET.

TRANSCRIPTION BY

CHARLES DRUMHELLER.

Published in regular Sheet Music form. Price, 60 cts.

[illegible]

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VARIATION.

The image displays four systems of musical notation for the piece 'The Swan' by Camille Saint-Saëns. Each system is arranged in two staves: the upper staff for the piano (P.) and the lower staff for the celeste (C.).

- System 1:** The piano part begins with the tempo marking 'tempo. pp'. Both parts feature a series of eighth notes. The piano part includes a 'Ped.' (pedal) marking.
- System 2:** Continues the melodic and harmonic development. The piano part includes a 'Ped.' marking.
- System 3:** Further progression of the piece. The piano part includes a 'Ped.' marking.
- System 4:** The final system shown, concluding with a 'Ped.' marking in the piano part and a 'R.H.' (Right Hand) marking in the celeste part.

The notation is in G major (one sharp) and 6/8 time. The piano part is marked 'pp' (pianissimo). The celeste part is marked with an '8' indicating eighth notes. The piece is in 6/8 time, as indicated by the time signature.

The Old Oaken Bucket.